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Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

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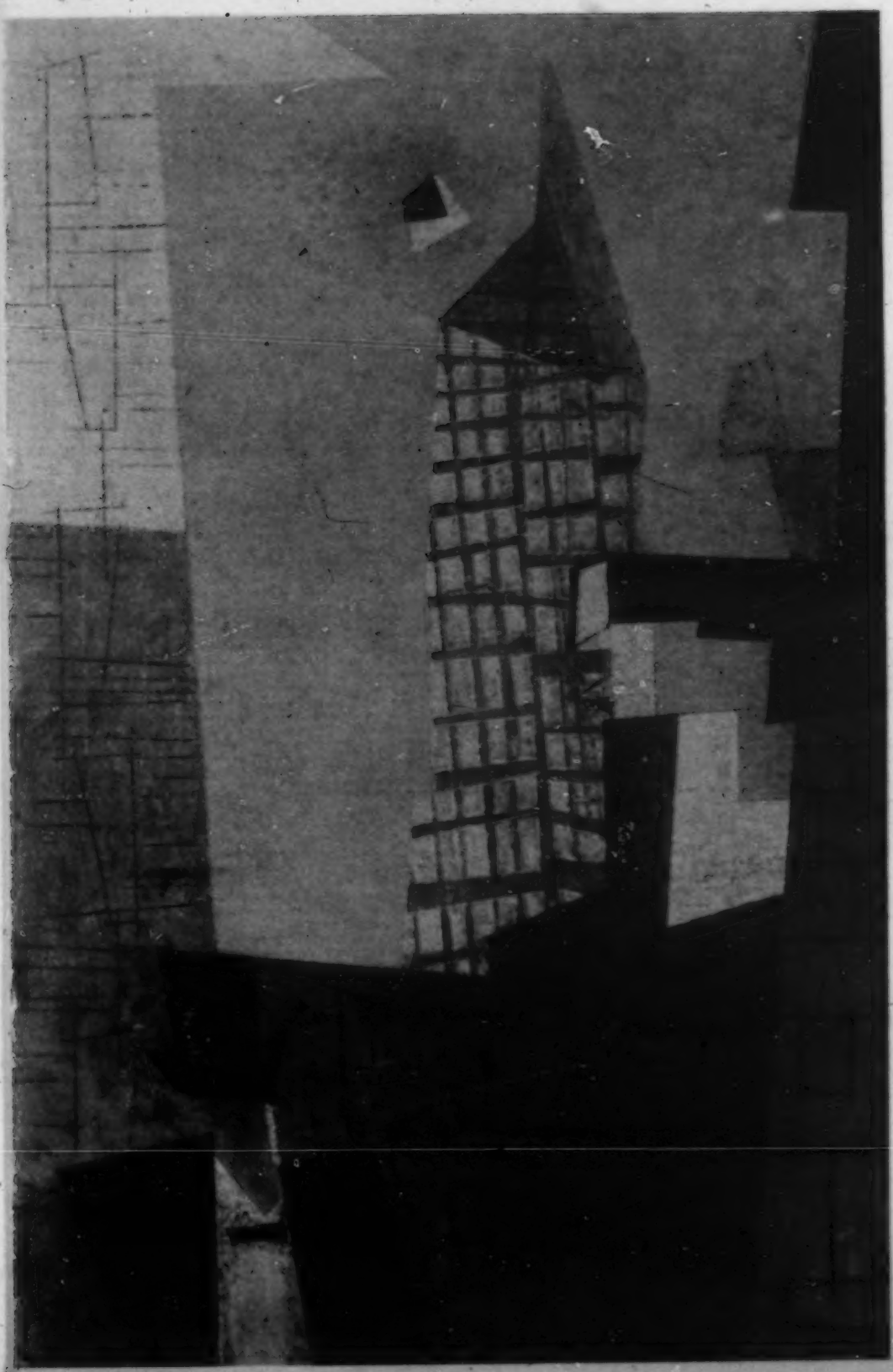


FEININGER

LYONEL FEININGER

RECENT

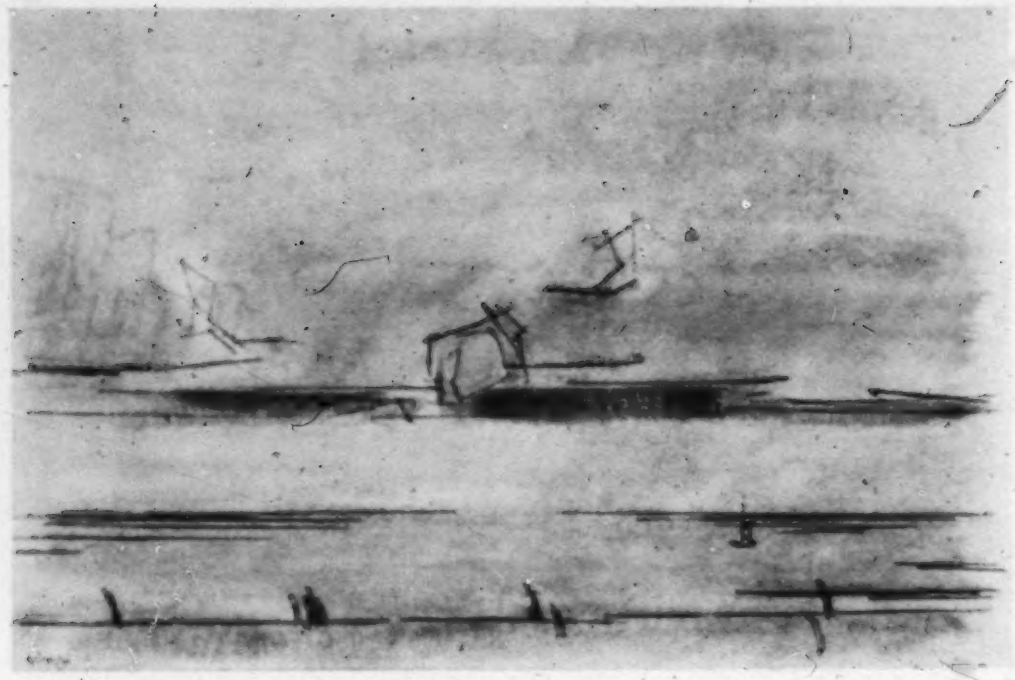
PAINTINGS AND WATERCOLORS

(1951–1954)

March 30 – April 24, 1954

CURT VALENTIN GALLERY

32 EAST 57 STREET • NEW YORK



Nature, it seems, will never merge with Art,
And yet, before we know it, both are one;
I, too, have learnt: their enmity is none,
Since each compels me, and in equal part.

Hard, honest work counts most! And once we start
To measure out the hours and never shun
Art's daily labour till our task is done,
Nature once more freely may move the heart.

So, too, all growth and ripening of the mind!
To the pure heights of ultimate consummation
In vain the unbound spirit seeks to flee.

Who seeks great gain leaves easy gain behind.
None proves a master but by limitation
And only law can give us liberty.

Johann Wolfgang von Goethe

Translated by Michael Hamburger

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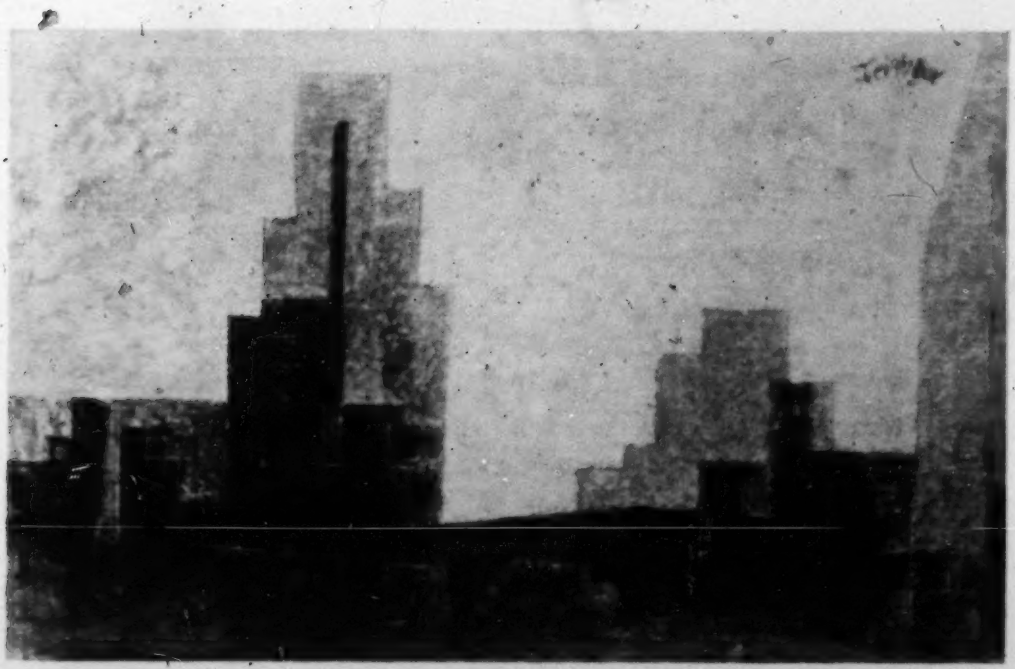
LYONEL FEININGER

by MARK TOBEY

"What I want to do is to capture some of the cosmic wonders." These words of Lyonel Feininger in a letter to me seem to sum up what I feel about his work, that he does just this, for in his art I am conscious of drift of cloud and movement of sea as color moves to embrace color, or tears forth to exist in its own intensity setting up contrapuntal rhythms which challenge the eye in an exciting manner.

His line guides us from one space experience to another. His capacity for observing, and his eye trained to see subtle boundaries claim an awareness in us. Expansion and contraction of vision live in his paintings as the movement of our breath — rapid, caught and held or retarded, yet forever in motion. His art confronts us and we are challenged to see what we have looked at but often have not seen.



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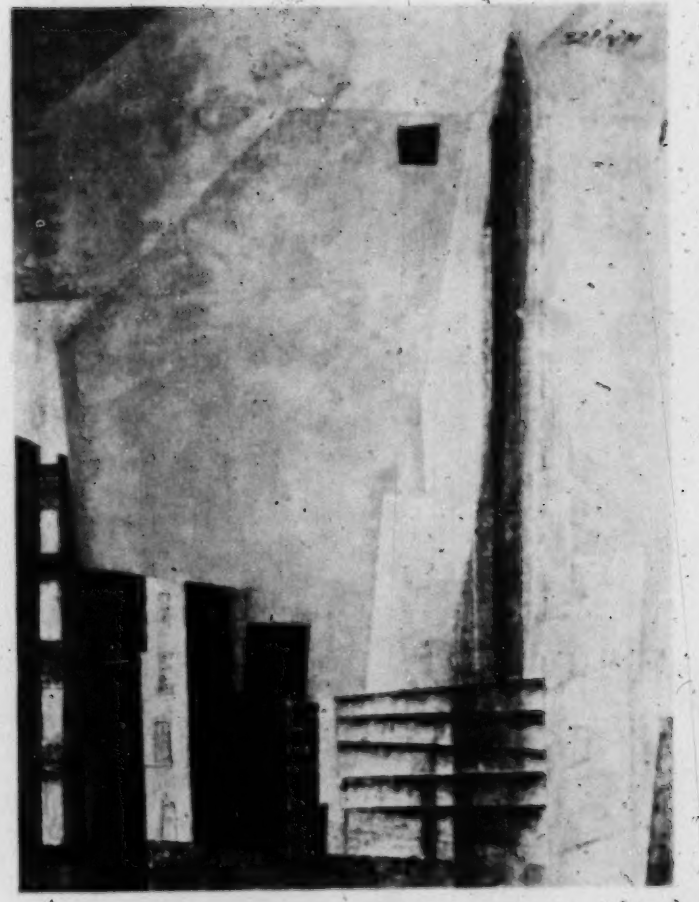

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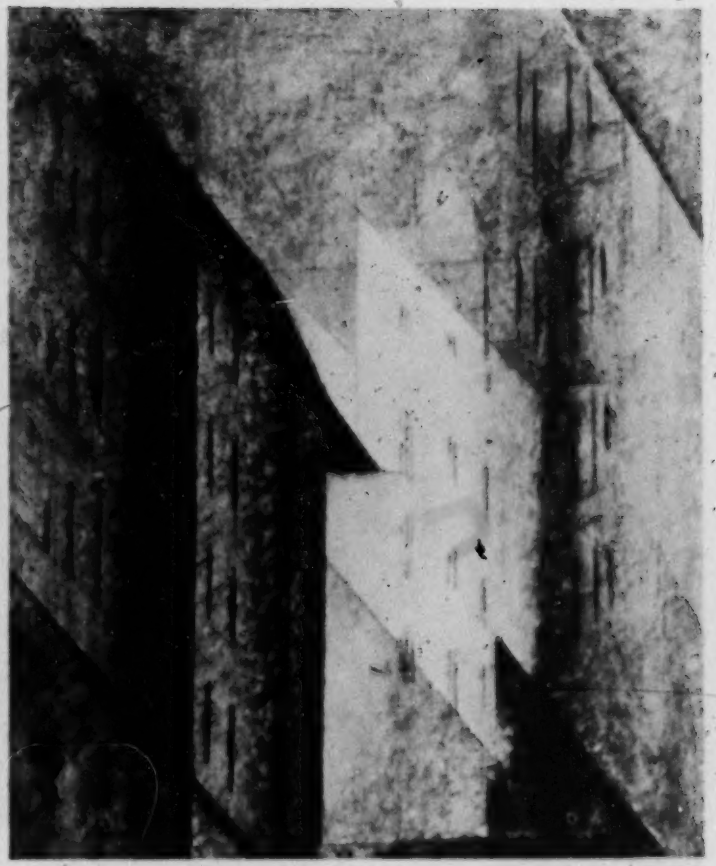
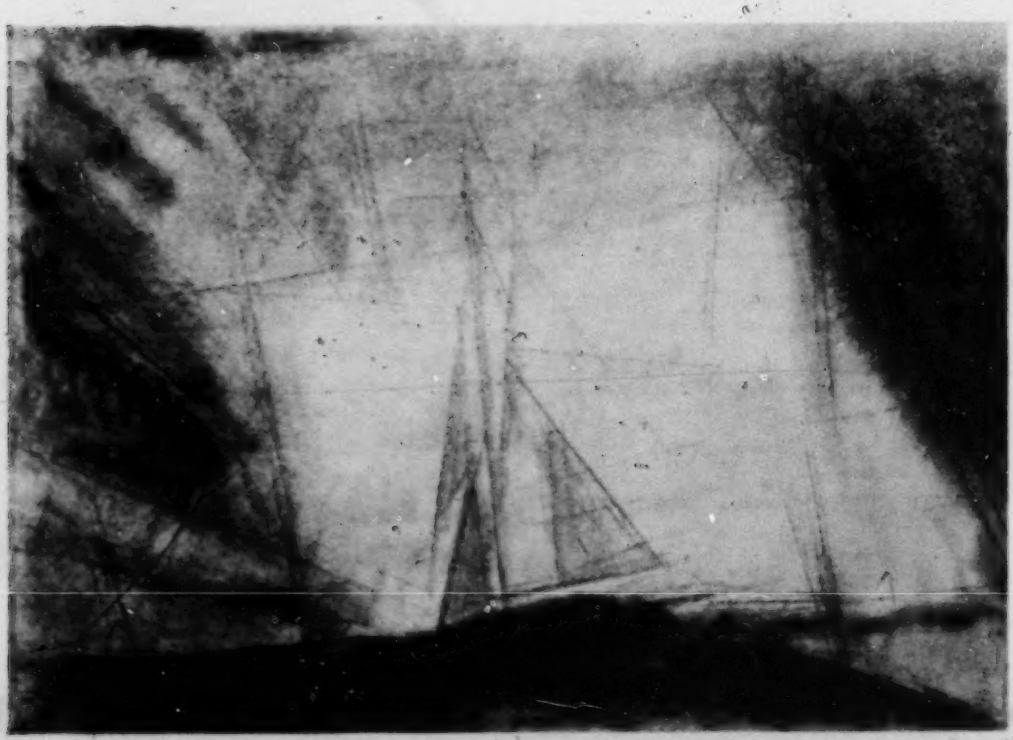


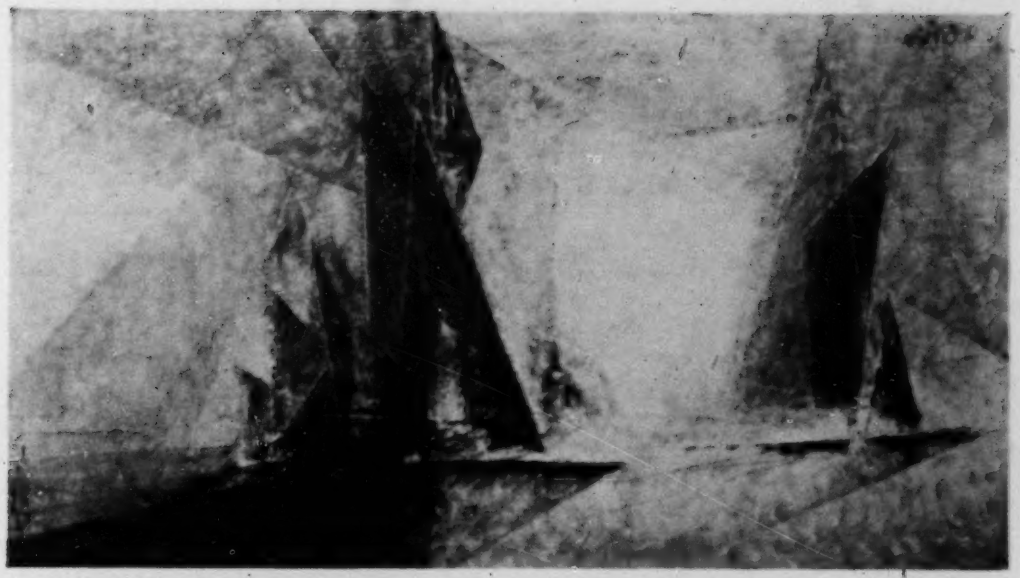
[21]

What shall one say when gazing at his paintings of ancient edifices where stone and wood are dematerialized before our eyes. Steepled churches rise above the low houses of those whose thoughts were centered in the towering structures. His singing lines impregnated with sweep of sky and expanse of sea create a totality of existence where strange and beautiful colors live to enchant us.

In his paintings of cities, I am reminded of those of New York; the buildings of Manhattan rise resplendent carrying within their magic structures the calligraphic black lines of window ledge and pane. Man's world of the city built of stone, glass and steel — yet to Feininger a letter wherein he reads a message not only from architect and builder but from Nature herself as she surrounds and penetrates these forms now immanent, now remote.

In following his work we are not conscious of periods. His art is not to remind us of former styles. He does not universalize ancient art idioms as,





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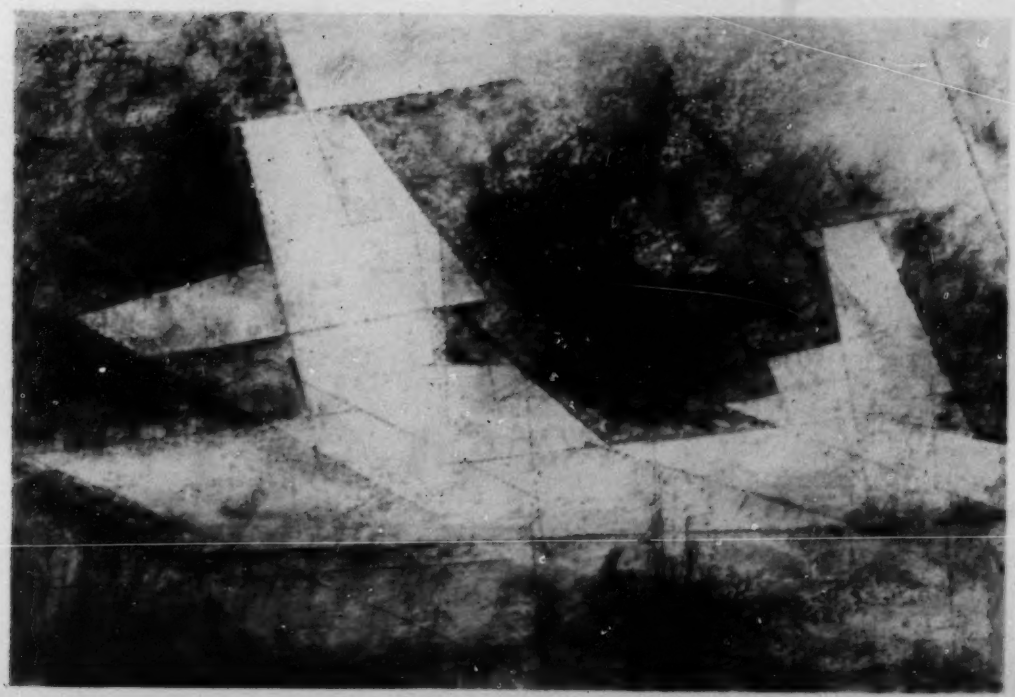

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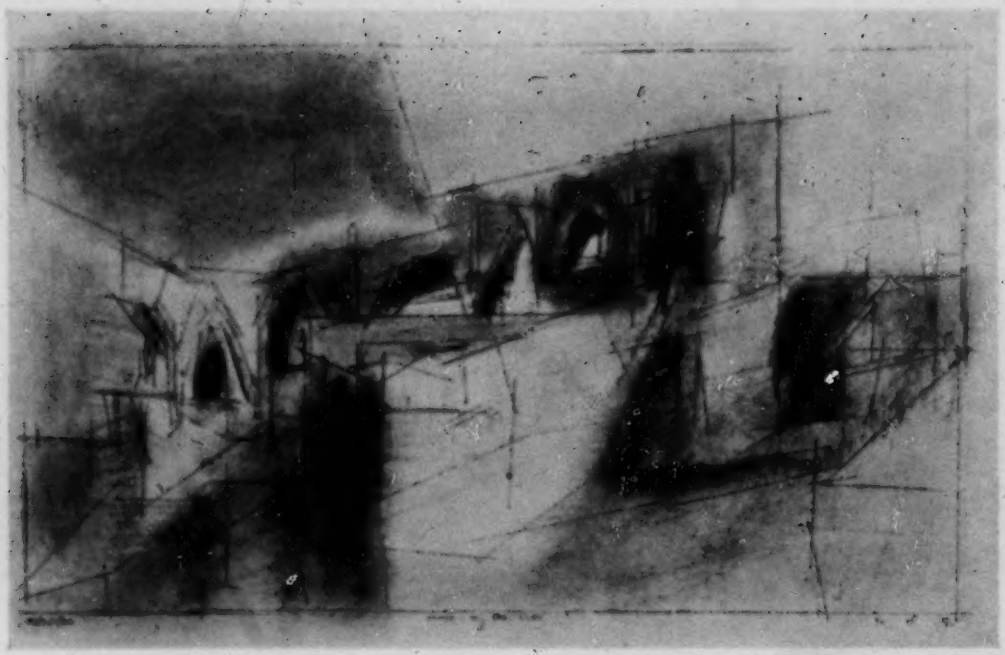

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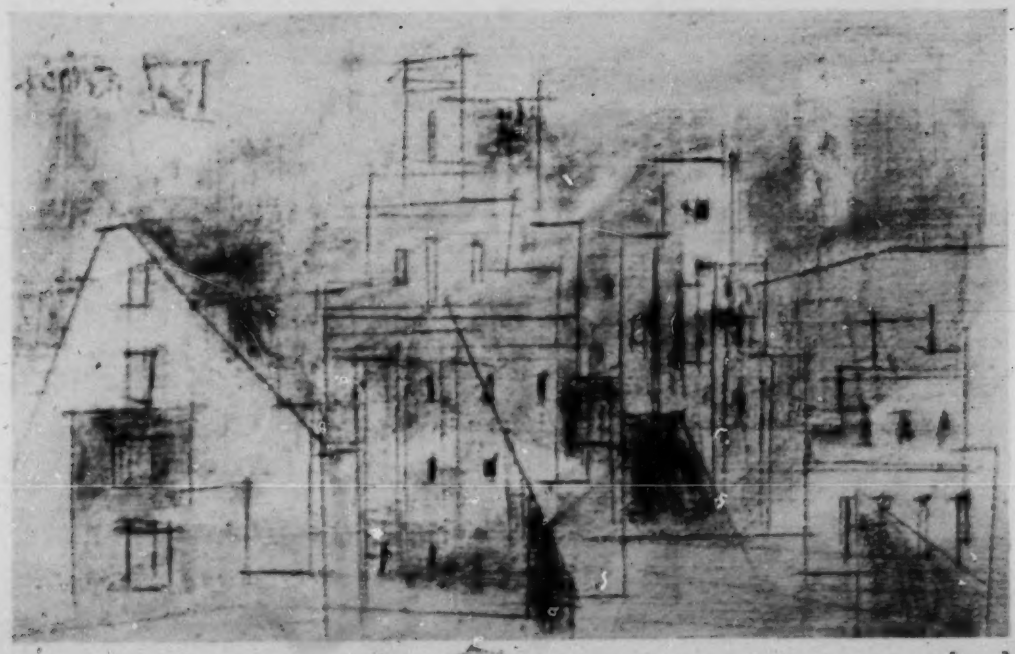

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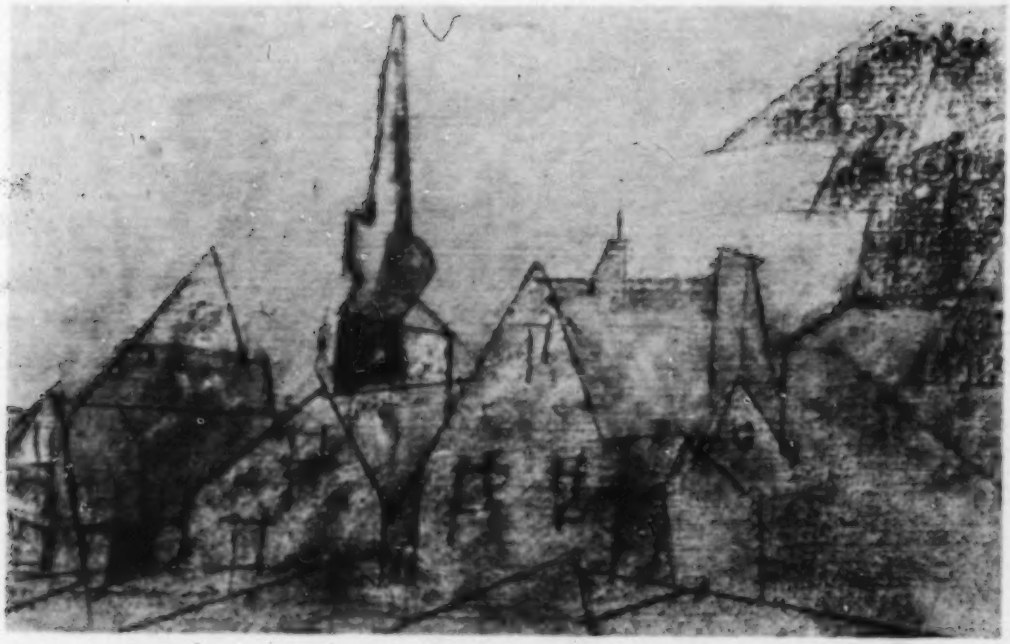
for instance, Picasso has done. Feininger's domain is the great Universal Nature herself which surrounds us all. Year by year he seeks to penetrate deeper and deeper into his mysterious realm. He captures all her moods. The aftermath of storm — of golden sun, and the cool light of autumnal skies. In his paintings the sea and sky, the lower and the upper world interlock in embrace, clouds hover over their reflections, and old ruins rise on hills and speak to us of time and decay. Sketches and notes have, and still fall from his fingers — hundreds of them, thousands over the years delineate the poignancy of memory, and form a basis from which he gathers his material.

Recognition of the known is in all his paintings but never realism. He does not abstract for abstraction's sake. He draws the essence from the real, reshapes and relates in color, form and line — and gives us his world wherein, if we have the willing mind, and take the time, we are rewarded by becoming more aware, and more sensitive within ourselves.



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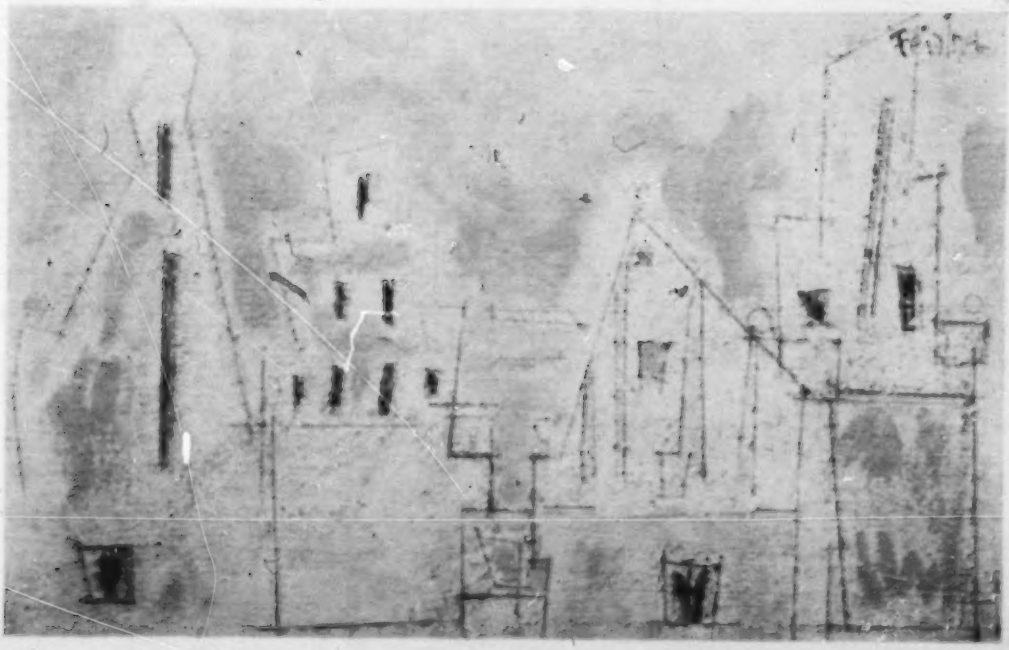

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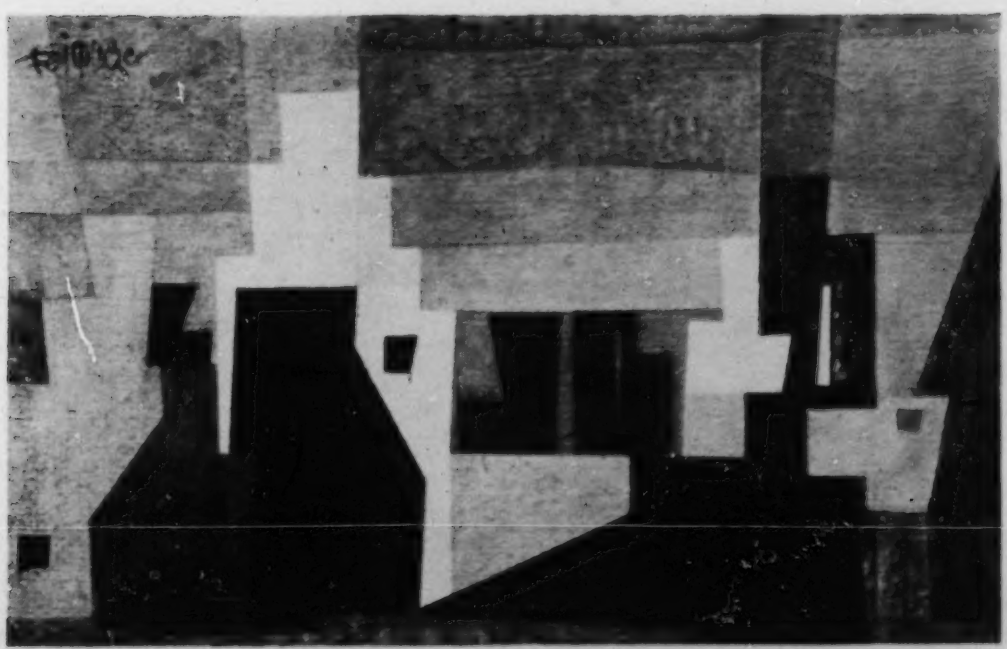


[6]

CATALOGUE

OILS

1 GABLES I
1951. 15x24"

2 THE VANISHING HOUR
1951/52. 19x32"

3 MANNA-HATA
1952. 28x18"

4 CREST AND IMAGE
1952. 20x30"

5 COMPOSITION: CITY HOUSES
1952. 16x24"

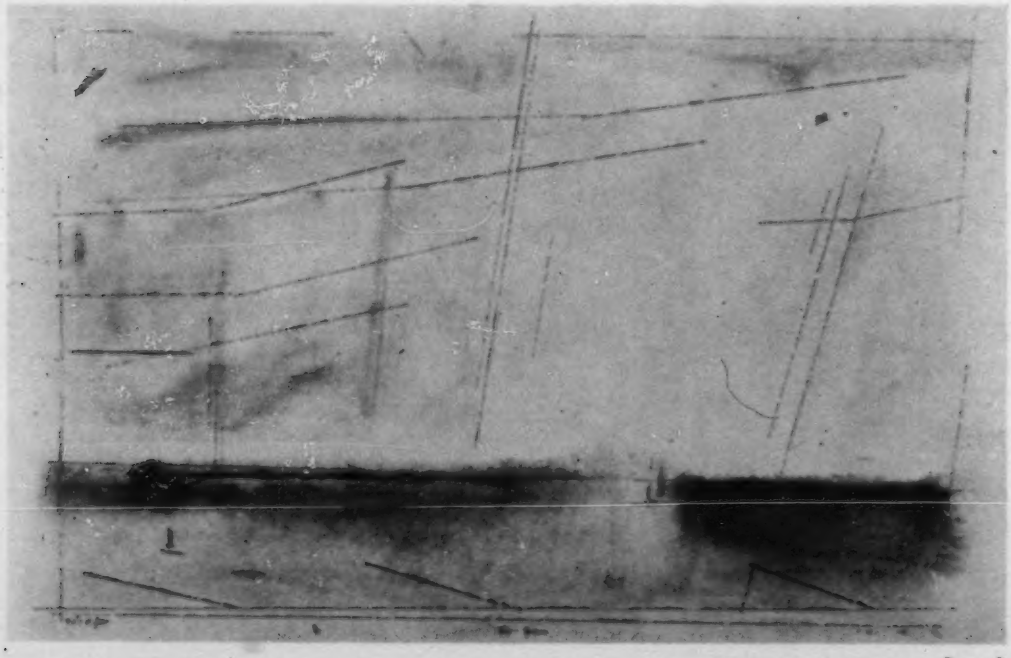
6 GABLES II
1952/53. 15x24"

7 CREPUSCULE
1952/53. 30x23"

8 BARQUE AT SEA
1952/53. 18x30"

9 GABLES III
1953. 15x24"

10 GABLES IV
1953. 15x24"



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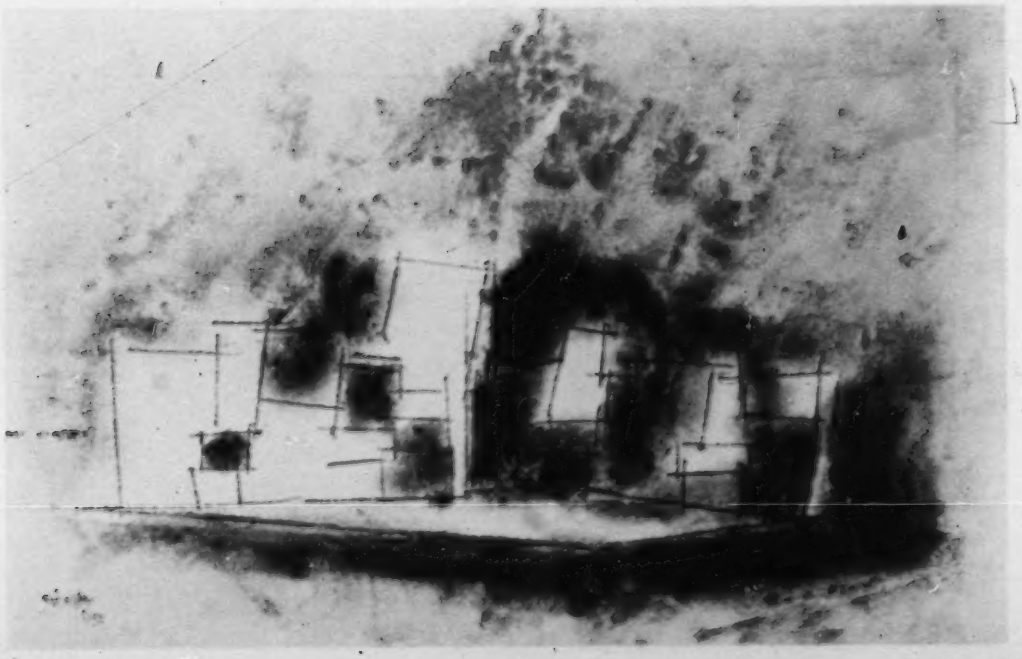


[29]

11 GABLES V
1953. 15x24"

12 RUE ST. JACQUES, PARIS
1953. 36x27¾"

13 SUNSET FIRES
1953. 24x36"

14 WHITE WALLS
1953. 24x17"

15 GABERNDORF
(GERMAN VILLAGE)
1953. 15x24"

16 VILLAGE
1953. 13x20"

17 LITTLE HOUSE IN THE FOREST
1953. 19x18"

18 SHADOW OF DISSOLUTION
1953. 36x30"

19 POSSENDORF IV
1953/54. 20x25"

20 SAILS
1953/54. 17x30"

21 EDGED SPACES
1953/54. 30x24"

22 PHOENIX
1953/54. 33x24"

23 FENRIS WOLF
1953/54. 20x30"

24 GABLES VI
1954. 15x24"

WATERCOLORS

1950

25 MANHATTAN CHASM I
18x12⅛"

1952

26 THE OLD SEA
11¾x18½"

27 YACHT
12¼x17½"

28 SKY-SPACE I
12x18½"

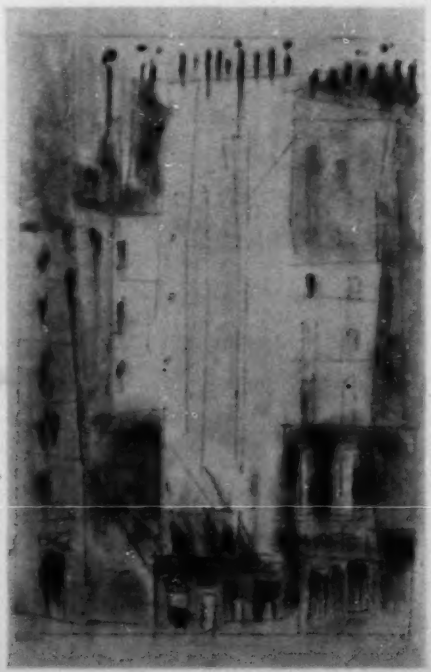
29 BLOCK-HOUSES (GREY-GOLD)
12x19"

1953

30 COMPOSITION:
CHURCH ON THE CLIFF I
12x18½"

31 COMPOSITION:
CHURCH ON THE CLIFF II
12x18½"

32 COMPOSITION:
CHURCH ON THE CLIFF III
12x18½"



33 COMPOSITION:
CHURCH ON THE CLIFF IV
12x18½"

34 COMPOSITION:
CHURCH ON THE CLIFF V
11½x18½"

35 COMPOSITION:
CHURCH ON THE CLIFF VI
12x18½"

36 COMPOSITION:
CHURCH ON THE CLIFF VII
12x18½"

37 COMPOSITION:
CHURCH ON THE CLIFF VIII
11¾x18½"

38 COMPOSITION:
PARIS FACADES I
18½x13¼"

39 COMPOSITION:
PARIS FACADES II
18½x11¾"

40 COMPOSITION:
PARIS FACADES III
18½x11½"

41 COMPOSITION:
PARIS FACADES IV
18½x11¾"

42 COMPOSITION:
PARIS FACADES V
18½x11"

43 COMPOSITION:
PARIS FACADES VI
18½x11¾"

44 FACADES IN PARIS
10½x17¼"

45 WINDOWS I
12x15½"

46 WINDOWS II
10½x14¼"

47 NIGHT IN QUIMPER
10½x18½"

48 CONNECTICUT FARM
12x18"

49 BREATHING SPELL
12x18½"

50 SKY-SPACE
12x18½"

51 WESTWARD
12x18½"

52 ORB
10¾x18½"

53 WHITE WIND
11½x18½"

54 INTERVENTION
11½x18"

55 TRIAL SPIN I
12x18½"

Cover: Catalogue No. 3